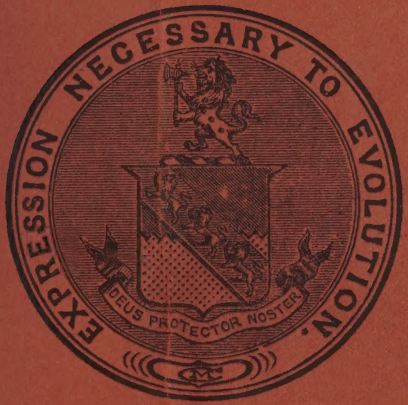
# MONROE

# College of Oratory




1887-8.

Wesleyan Hall, 36 Bromfield Street,

**BOSTON.**

"What boots it thy virtue,
What profits thy parts,
While one thing thou lackest,—
The art of all arts?

The only credentials,
Passport to success;
Opens castle and parlor.—
Address, man, address."

RALPH WALDO EMERSON.

# Monroe College of Oratory.

## Faculty.

C. WESLEY EMERSON, M.D., PRESIDENT.
*Professor of Philosophy of Expression; Æsthetics, Physiology, and Hygiene of the Voice; Oratorical and Dramatic Action.*

WILLIAM J. ROLFE, A.M.,
*Lecturer on Shakespeare and Standard English Authors.*

H. E. HOLT,
*Professor of Music in the Boston Public Schools.*

L. ALONZO BUTTERFIELD, F.S.Sc.(London), A.M.,
*Professor of Bell's Method of "Visible Speech" and Articulation.*

MARY A. BLOOD, A.M.,
*Teacher of Analysis, Rendering, and Practical Hygiene.*

ELLEN U. CLARK,
*Teacher of English Literature and Rhetoric.*

SILAS A. ALDEN, O.M.,
*Assistant in Physical and Vocal Culture.*

JESSIE ELDRIDGE, O.M.,
*Dramatic Expression and Rendering of Shakespeare.*

SUSIE J. ROGERS, O.M.,
*Assistant in charge of Gesture Drill.*

F. NELLIE KARNAN, O.M.,
*Assistant in Responsive Gesture.*

# Lecturers and Readers.

PROF. J. WESLEY CHURCHILL, A.M.,
*Dramatic Readings.*

REV. EDWARD EVERETT HALE, D.D.,
*Extemporaneous Speaking.*

REV. J. T. DURYEA, D. D.,
*Sources of Power in Oratory.*

NELLA F. BROWN,
*Dramatic Readings.*

## TRUSTEES,

C. WESLEY EMERSON, M.D., *Ex-officio*
SARAH E. SHERMAN, M.D.
JOSEPH T. DURYEA, D.D.
HENRY L. SOUTHWICK, O.M.
MARY A. BLOOD, A.M.

## TREASURER,

SUSIE J. ROGERS, O.M.

## SECRETARY,

HENRY L. SOUTHWICK, O.M.

# History of the College.

Professor Lewis B. Monroe established the first school of oratory in this country that embraced a systematic and comprehensive course of study, based upon the absolute principles of the philosophy of expression. In 1879 Professor Monroe died, and in consequence of his death the school was discontinued.

In 1880 the present principle, a graduate of the school, and subsequently a member of the faculty, realizing, with others, the great need of the continuance of such a school, called around him nearly all the members of the faculty formerly associated with Professor Monroe, and opened this school. One year later, while in conference with Mrs. Monroe, she expressed her belief that the time had come when the school should take the name, "Monroe Conservatory of Oratory." Accordingly this was done.

In September, 1886, the school was formally incorporated as "The Monroe College of Oratory," receiving a charter from the State. Thus the College is empowered to confer degrees. The standard has been raised, and the number of hours work increased, for it is the design of the institution to advance the standard of culture among students of oratory, and to afford them a thorough course in literature, science, and art.

# Design of the College.

This college is designed to teach oratory as an art, resting upon absolute laws of nature, explained and illustrated by exact rules of science, and to give a thorough and systematic training in all the principles upon which this art is based. It qualifies students to become professors and teachers of elocution and oratory in the colleges and schools of the land; to supply the ever-increasing demand for teachers who have studied not merely to become brilliant readers, but to become masters of the great system of laws underlying the art of expression.

It affords such a course of instruction in the fundamental laws of health, and such physical training, as rarely fails to restore the weak to health and strength.

The college is also designed as a means of liberal culture; its aim is not merely to make readers, but thinkers as well.

It embraces such a system of personal and literary culture as to be of the highest value, not only to those who have a professional purpose in view, but to ladies and gentlemen who do not intend to make it a specialty.

## INDIVIDUALITY.

The individuality of the student is of the first importance. The orator is educated, not by fashioning him after a certain model, or by making him a slave to arbitrary rules, but by quickening and developing all the intellectual faculties, cultivating the imagination, deepening and guiding the feelings, disciplining all the agents of expression, making the will sovereign, and then leaving him free to express his thoughts, convictions, and emotions in accordance with his own temperament. No two good orators can possibly be of the same type; hence the pupil is not to be an imitator of his teacher.

It should be the aim of the orator to convey beauty, truth, and goodness to the hearer. No prescribed method can accomplish this other than one that cultivates the individual in his threefold nature of mind, soul, and life, through the agents of impression and expression.

The function of the orator is that of receiver and giver. He must be a mirror held up to nature, reflecting to others what his soul receives therefrom. The production of every great master possesses an individuality distinct from that of any other artist. Our object is to develop *natural* orators, not artificial ones.

# Course of Instruction.

## JUNIOR YEAR.

Colossal Period.

FALL TERM.—Physical Culture. Voice Culture. Articulation, Inflection, Quality of Tone, Pitch, Force, Time, Volume, Modulation. Power, Brilliancy, and Abandonment in Rendering. Elementary Gesture. Visible Speech. Singing with Prof. Holt. Declamation. Recitation. Lectures on Physiology and Hygiene of the Voice. Rhetoric and English Literature. Lectures.

Effective Period.

Realistic Period.

WINTER TERM.—Physical and Voice Culture. Rythm, Music, and Imagination in Rendering. Gesture. Laws of Analysis and their Application. Personality in Rendering. Relation of Values and Taste. Recitation and Declamation, with Individual Criticism. Humorous Reading. Study of Shakespeare with Prof. Rolfe. Rhetoric and English Literature. Lectures.

Suggestive Period.

SPRING TERM.—Physical Culture, with Lectures on Health. Voice Culture, with special reference to Suggestiveness, Purpose, and Unity. Study of Rendering. Psychic Rendering. Analysis. Shakespeare with Prof. Rolfe. Sight Reading. Gesture. Lectures on Æsthetics and the Philosophy of Expression. Rhetoric and English Literature.

## SENIOR YEAR.

Eleven Plays of Shakespeare's First Literary Period.

FALL TERM.—Physical and Voice Culture. Advanced Rendering. Advanced Analysis. Advanced Gesture. Bearing, Dramatic Attitude, Dramatic Inflection. Visible Speech. Singing with Prof. Holt. Delsarte Philosophy of Expression. Rendering of Shakespeare with Dr. Emerson. Recitations. Lectures. Rhetoric and English Literature.

Eleven Plays, including Shakespeare's Second, and a part of his Third Literary Periods.

WINTER TERM.—Physical and Voice Culture, including the eight dramatic directions of the Voice and their combinations. Orations. Extemporaneous Speaking. Rendering of Shakespeare with Dr. Emerson. Dr. Emerson's Philosophy of Expression. Eight Dramatic Positions in Unity. Æsthetics. Rhetoric and English Literature. Lectures.

Thirteen Plays, including portions of the Third and Fourth of Shakespeare's Literary Periods.

SPRING TERM —Physical and Voice Culture. Spontaneity of Gesture. Construction of Gesture. Translation of Gesture at Sight. Extemporaneous Speaking. Shakespeare with Prof. Rolfe. Orations. Bible and Hymn Reading. Rendering of Shakespeare with Dr. Emerson. Æsthetics. Rhetoric and English Literature. Lectures on the Relation of Psychology to Physiology.

## POST GRADUATE COURSE.

Physical Culture. Voice Culture, with the cultivation of Tone-color and the Responsiveness of the Voice to the Mental Concept. Translation of Gesture at Sight. Evolution of the Philosophy of Expression. Drill in Reflex-action. Rendering of the great English and American Orators with Dr. Emerson. Bible Reading. Delivery of Sermons. Advanced Analysis. Orations. Review of the Classic Writers. History of Civilization.

# Physical Culture.

We mean by this the development and refinement of the entire physical person, through cultivating it to express the purposes and emotions of the soul. We have learned by experience that educating the person through daily *gesture drill* increases the health and strength of the individual much more rapidly, perfectly and surely than by gymnastics, as usually taught.

The body was created that it might serve the soul. During man's mortal existence his soul is imprisoned in his body, and he has no power of expressing thought, purpose, or emotion independent of it. If the mind and heart are educated to the noblest thoughts and feelings, the body should be educated to express them. We consider the body the natural servant of the soul, and cultivate it accordingly. Gesture educates from within outward, converting the overcharged sensibility of the nerve centres into vitality and blood-making power, overcoming all tendency to nervous prostration, giving free and harmonious circulation to the blood, and developing great muscular power. This briefly suggests the philosophy of curing all forms of chronic diseases, giving power to the weak and greatly increased strength to the well, which is the wonder of all who are acquainted with this college, and for which it has ever been so justly famous. The anatomical and physiological reasons for this reflex-action of our system of gesture exercises, in producing health and strength, is so fully taught by the president as to give every pupil a practical knowledge of anatomy, physiology, pathology, and hygiene.

Æsthetically and oratorically the end sought in these exercises is reposeful and dignified bearing, grace and ease of manner, overcoming all appearance of self-consciousness, and attaining the power of expressing in gesture what the soul has been impressed with. Our highest hopes in this have been more than realized. We hold that he who degrades his body by making it the slave of false and evil appetites is a moral criminal. Also, that he who neglects the cultivation of his body lives beneath his privilege, closing many avenues of good, and rendering himself less useful to others.

# Voice Culture.

The first, greatest, and most difficult thing is direction of tone; that is, "focus, or right placing of tones." The great want that is everywhere felt is for such a system of consecutive steps of practice as shall make it certain that all who apply themselves shall arrive at the desired results, whether the ear is accurate or not. This want is fully met by the system taught in this college. The president first arranged it for the cultivation of the singing-voice, and has since applied it to the speaking-voice, with most satisfactory results. It is based upon the laws of physiology, and embraces the discoveries of Tyndall and other eminent modern scientists. It takes away all huskiness, all impurities of the voice, whatever the cause; cures all forms of chronic sore throat, including ulceration and "clergyman's sore throat." It gives fullness, volume, great range, smoothness, evenness, flexibility, sympathy, consistency, and power. A voice cultivated by the application of this system never gets fatigued, never grows hoarse, no matter how much it is used. All voices that are, as it is called, worn out, whether of the speaker or singer, can be fully restored and made more beautiful than ever before; and a singer, daily practicing this system, will keep the voice as good and fresh as in youth, down to old age.

## BELL'S METHOD OF VISIBLE SPEECH.

This is the only sure method by which perfect articulation can be obtained. It teaches the science of sounds in language, and gives the mechanical basis for pronunciation in all languages. The facility with which accurate pronunciation can be acquired by this method is, to all other methods, as the steam-cars to the stage-coach. A scholar proficient in the art of visible speech can pronounce with absolute exactness any foreign language on hearing it once. It assists in removing any peculiarities or impediments in the speech, and also is an invaluable system for the instruction of deaf-mutes.

## PROF. HOLT'S METHOD IN TUNE AND TIME.

The course in vocal music under the instruction of Professor H. E. Holt, will consist in a series of lessons exemplifying his original method of teaching tune and time as based entirely upon mind action. This course includes, 1st, the development of tone perception; 2d, the naming of the relative pitch and length of sounds as mental objects; 3d, the acquisition of that conception of the relative pitch and length of sounds which must precede correct utterance, and should precede all representation. This enables the pupil to grasp mentally the character of each sound by itself, and in its relation to the whole number of sounds, thus aiding him to express in sound the impressions made upon the mind.

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## Analysis.

This embraces, 1st, the study of the purpose of any composition to be rendered; its natural divisions of thought, and their relation to the underlying purpose of the whole, and to each other in the development of that purpose; the climax of the whole and of each division; the thought of each sentence, and its comparative value; and, 2d, the best means of expressing this to another. The study considers the several forms of emphasis, their combinations and applications, and the laws of inflection. A mastery of analysis enables the student to express correctly the thought of any composition.

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## Rendering.

This includes, 1st, the methods of receiving the impression of what is read upon the intellect and emotions; 2d, the methods of reproducing the impression in expression.

## DECLAMATION.

Declamation is the natural form of public address. A gathering of individuals, attracted by some special idea or occasion of common interest, is not so many separate individuals; but these many individuals enter into and form a new organism, or personality. This is recognized, and methods of appeal by the orator are illustrated.

## READING OF POETRY.

Poetry is an original creation of the imagination, and is possessed of mind, soul, and life. Its rendering in speech requires the action and cultivation of the same faculties that created it. There are certain natural laws of expression, the study and practice of which develop and cultivate these powers of mind and heart These laws are defined and taught.

## HUMOROUS READING AND RECITATION.

This form of literature is so attractive when well rendered that ambition in this line is common. That one may interest and amuse both the cultivated and those less favored, fine discrimination and a highly cultivated taste is requisite. The art of suggestiveness, as opposed to bald realism, is nowhere more indispensable than in humorous recitation.

## DELIVERY OF SERMONS.

A sermon is a direct appeal to the highest sentiments and most disinterested motives of the soul. 1st, it must instruct; 2d, it must convince; 3d, it must move. These three principles must be harmoniously blended in the manner and voice of the preacher, and inspired by the single purpose of lifting the soul of the hearer to God.

## BIBLE AND HYMN READING.

That which chiefly characterizes this style of reading is a recognition of the infinite and universal as opposed to the finite and particular. All suggestion of limitation must be excluded, and the private personality of the reader kept from intruding. This requires great self-command and self-abnegation, together with vital reverence.

# Philosophy of Expression.

All the emotional, volitional, and psychical powers of man seek expression through his physical agents. The study and classification of these agents, and of the laws which govern their action in the manifestation of the condition of the soul, is the philosophy of expression. The system formulated by the great Delsarte, of Paris, is taught with the more recent discoveries made by the president. The president has discovered in his study of ancient art the principles which underlie the development of all art, and applied them to oratory.

## DRAMATIC READING AND RECITATION.

A drama is a poem, or composition, representing a picture of human life. The reader, no less than the writer, must study the laws of human nature; he must also know and make his own, by practice, all the fundamental signs of character. This is the practical application of the philosophy of expression.

## GESTURE.

Gesture is the expression of the emotions by means of the muscles. Form interprets function. Therefore every vital organic substance is recognized by the form it takes. Whatever is true of physiology is correspondingly true of psychology. The soul causes the body, through its parts, to assume such forms and movements as reveal its emotions. The physiology of gesture is this: every thought and emotion of the soul causes certain vibrations of the brain, which are communicated by nerve fibres to nerve centres, and by them reflected through other nerve fibres to the muscles, causing these to produce such attitudes and movements of the head, torso, and limbs as to picture to the consciousness of the beholder what is transpiring in the soul of the speaker or actor. The nerve centres need educating or they act meagrely, and frequently cause the person to make such gestures as contradict his words and emotions. Many are afraid, and justly, of

becoming mechanical if they study gesture. In the system taught in this college the nerve centres and muscles are educated to freedom and responsiveness, and the pupil required to be true to his own individuality and emotions. Delsarte has given most valuable criterions of gesture. The president has been a disciple of the Delsarte Philosophy of Expression for more than seventeen years, and has discovered a method by which the nerve centres and muscles can be so educated that all the Delsarte criterions of gesture are fulfilled naturally, not mechanically. A gesture the soul does not impel is mechanical, and a mechanical gesture is infinitely worse than no gesture, as it puts a formal and constrained manner in the place of a free and natural one. By the practice of this system all the parts develop the power of acting in unity, the muscles become free and elastic, the nerves healthy, strong and responsive, and the person is freed not only from his own inertness, but also from all slavishness to rules of elocution and gesture.

### DRAMATIC ACTION.

This requires a rare cultivation of all the agents of expression. 1st, each agent requiring separate and special training; 2d, a harmonious, spontaneous and unified cultivation of all the agents taken together and moved by one impulse.

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## Aesthetic Culture.

"Eloquence must be attractive or it is none."
—*Ralph Waldo Emerson.*

This study includes the science of the beautiful in nature and art, and the philosophy of taste, and their application to habitual manners and the arts of expression. The points to be studied and applied are: 1st, the *Significance* of lines and their grada-

tions and suggestive vanishing and blending with the universal in voice and gesture. 2d, *Unity*, the whole expressed in the parts. This includes: *a*, classified variety; *b*, the harmony and force that result from the perfect unity of all the elements and agents of expression. 3d, *Repose*. This is "the unfailing test of beauty, whether of matter or motion. Nothing can be ignoble that possesses it; nothing right that has it not; and in strict proportion to its appearance in the work is the majesty of mind to be inferred in the artificer" or orator. 4th, *Symmetry* and *Proportion*. "Symmetry is the opposition of equal quantities to each other. Proportion is the connection of equal quantities with each other." These principles are applied to the study and expression of literature. 5th, *Purity*. Purity of style in composition and delivery is energy impelled by fixed purpose and directed by intelligence. 6th, *Moderation*, or *Temperance*. Temperance is great activity controlled by self-imposed restraint; hence freedom in obedience to law. This in oratory is the "bond of perfectness."

### ART CRITICISM.

Art criticism, including all the fundamental laws of art and their special application to statuary, the model being the Greek, is used to illustrate and enforce the principles of æsthetics. The knowledge of these principles, or rather laws, enables the student to criticise his own bearing, attitude and movements, and also to criticise all modern art, whether of sculpture, painting, music, architecture, or oratory.

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## Recitals.

Recitals are held regularly every Friday before the school. Members of the senior class have the privilege of using the large hall, free of charge, for a public recital before graduation.

## English Literature and Rhetoric.

The orator, actor, and reader must be familiar with classic literature, or all his teachings and practice will be in vain. Prof. William J. Rolfe, A. M., lectures on Shakespeare and the English classics. Professor Rolfe is so widely known, both in this country and in Europe, as a Shakespearian scholar and editor, and as an earnest and impressive teacher of the English classics, that further mention of him is unnecessary. Class instruction in this department will be given by Ellen U. Clark, former teacher of these branches in Vassar College. This course will include a systematic study of the history of the English language and literature. The thought, as well as the peculiar style of each author, will be studied.

The growth of literature from Chaucer to Browning, the leading influences of each period, and the relation of era to era, will receive special attention. The work of the great orators is analyzed in its two-fold relation as literature and oratory. The third year is devoted to the study of the great orators of England and America, for the purpose of interpreting their work.

Fluency and potency of expression are essential to the speaker and teacher. Attention is accordingly given to the consideration of the laws of form and thought, which underlie effective expression. Practical work in original composition accompanies this study of the principles. The aim is to give the student a command of correct, elegant and forcible language.

Non-members of the school wishing to join any of these classes can do so by making arrangements with the president.

## Methods of Teaching.

The students are carefully trained in the methods of teaching, not only in all the laws and principles, but in their application to persons of different temperaments, habits, peculiarities and dispositions.

### CLASS TEACHING.

While in music and many other studies private teaching obtains the best results, in the study of oratory many years of experience has taught us that much better and more rapid results are obtained in the work of the college than in private instruction. Oratory is essentially a social matter, and can never be acquired in solitude.

### INDIVIDUAL ATTENTION.

All have the benefit of what each is doing, and in many exercises all can engage at the same time; still each pupil has, in addition to what he obtains in common with all, *special and personal teaching;* hence each and every student has all the advantages of both class and private instruction. All have the daily attention of the president and assistant teachers.

## Diplomas and Degrees.

Students who pass satisfactory examinations during the two years' course in Elocution, Oratory, and Dramatic Art will receive the Diploma of Graduation.

The degree of Bachelor of Oratory will be conferred on those who complete the course in Elocution, Oratory, and Dramatic Art, and the two years' course in English and English Literature, and deposit a thesis satisfactory to the instructor in the latter department.

Those taking the Post Graduate course for one year will receive diplomas certifying to the amount of work done.

The degree of Master of Arts will be given Bachelors of Art at the completion of the two years' course.

Bachelors of Oratory will receive the degree of Master of Oratory at the expiration of three years' study in the college, at the option of the board of trustees, or Master of Arts at the expiration of five years' study in the college, provided they pass satisfactory examinations and deposit the necessary thesis for the Master's degree.

# Readings and Lectures.

In addition to the regular work of the college a course of most instructive lectures will be given.

These lectures are of inestimable value, not only to members of the college, but to all persons interested in higher learning.

C. WESLEY EMERSON, M.D.

Series of Lectures on the Voice, presenting his original system of Voice Culture.
Reflex-Action of Nerve Centres in Gesture.
Series of Lectures on Gesture.
Education of the Dramatic Element necessary to a Rounded Character.
Healthy attitudes of the Mind.
Healthy attitudes of the Body.
Evolution in Art.
Bible and Hymn Reading.

J. WESLEY CHURCHILL, A.M.

Dramatic Readings.

WILLIAM J. ROLFE, A.M.

Eight Lectures on Shakespeare and the English Classics.

REV. EDWARD EVERETT HALE, D.D.

Extemporaneous Speaking.

REV. J. T. DURYEA, D. D.

Six Lectures on Sources of Power in Oratory.

NELLA F. BROWN,

Dramatic Readings.

# Requirements for Entrance.

An iron-clad standard for entrance has not been deemed necessary. Those entering the degree course may be required to pass an examination. The broader the knowledge and cultivation brought to the work the more the student gains from it.

# Location.

The college is located at Wesleyan Hall, 36 Bromfield Street, Boston, Mass. It is easily accessible from all the railroads leading into the city, and is about equally distant from all. Any of the street-cars of Boston can be reached by a walk of two minutes from the Hall.

## AUXILIARIES.

All the great artists of America, and those who visit this country from Europe, are every winter to be seen and heard in this city. Lectures from the greatest orators, philosophers, and scientists are accessible to all.

## LIBRARIES, ETC.

The students have access, free of charge, to the Boston Public Library, containing 300,000 volumes and 100,000 pamphlets. On certain days of each week the Boston Art Museum is free. This contains a large number of rare and beautiful works of art by the great masters of sculpture and painting, and has a department of archæology and antiquities which has but few equals.

# Cost of Instruction.

The scholastic year is divided into three terms: —

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|---|---|
| For each term of attendance | $45.00 |
| For two days per week, each term | 20.00 |
| For pupils on Saturday only, each term | 15.00 |
| Course of private lessons | 50.00 |
| Graduation and diploma fee | 5.00 |

For pupils on Saturday only, $15 per term, or $35 for the scholastic year, if paid in advance.

Tuition must be paid in advance.

To non-members of the college, tickets to full course of lectures, $15; single lecture, $1.00.

## COST OF LIVING.

Board and room can be obtained for from four to eight dollars per week. Any one desiring aid will receive assistance in selecting a good temporary home.

# Calendar for 1888-89.

First term opens Oct. 16, closes Dec. 15, 1888.
Second term opens Jan. 1, 1889, closes Feb. 23, 1889.
Third term opens March 5, closes May 2, 1889.

The college opens each morning during five days of every week in the scholastic year, at 9.15 A. M., and closes at 1 P. M. The work on *Saturday* morning is so arranged that it is of special value to clergymen, teachers or pupils from the public schools, while constituting a most important part of the regular work of the college.

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For the purpose of rapid improvement, a course of private lessons is added in the afternoon to the regular session. This is in no way to take the place of the regular daily work with the president, but is *entirely additional, and without extra charge.*

Managers of lyceums, concerts and lectures may secure the services of readers on application to the President or Secretary.

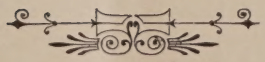
Graduates are requested to inform the Secretary at once of any change of address.

For circular, or further information, address

HENRY L. SOUTHWICK, O.M., *Sec'y*,

WESLEYAN HALL,

36 Bromfield Street, Boston, Mass.



# Students.

## POST GRADUATE CLASS.

| | | |
|---|---|---|
| Alden, Silas A. | - - - - | Boston, Mass. |
| Alexander, Eliza P. | - - - - | Belfast, Me. |
| Brown, Sarah N., O. B. | - - - | Bangor, Me. |
| Dill, Lina E., O.B. | - - - - | Charlestown, Mass. |
| Hewlett, Rev. John C., O.B. | - - | Roslindale, Mass. |
| Kuhns, Maurice S., O.B. | - - - | Boston, Mass. |
| Payson, J. W. | - - - - | Hyde Park, Mass. |
| Southwick, Henry L., O.B. | - - | Dorchester, Mass. |
| Tower, Abbie | - - - - - | South Boston, Mass. |

## SENIOR CLASS.

| | | |
|---|---|---|
| Alden, Mary | - - - - - | Boston, Mass. |
| Ayers, Evelyn B. | - - - - | Verona, N.Y. |
| Bartlett, Jessie | - - - - - | Roxbury, Mass. |
| Briggs, Florence E. | - - - - | Germantown, Pa. |
| Chainey, Martha A. | - - - - | Boston, Mass. |
| Colburn, Bertha Louise | - - - - | Hollis, N. H. |
| Dowling, Millie T. | - - - - | Melrose, Mass. [Tremont School of Music.] |
| Drew, Adelaide | - - - - - | Bangor, Me. |
| Felton, Carrie Elwood | - - - - | Danvers, Mass. |
| Harper, Meta D. | - - - - - | Ionia, Mich. |
| Hogg, Jeannette | - - - - - | Boston, Mass. |
| Hoyt, Daisy C. | - - - - - | Somerville, Mass. |
| Kendall, Vina B. | - - - - - | Boston Mass. |
| Littlefield, Minnie E. | - - - - - | Manchester, N. H. |
| Marsland, Cora | - - - - - | Sing Sing, N. Y. |
| Phelps, Carrie Berry | - - - - - | Toledo, O. |
| Richardson, Leila | - - - - - | Athens, Ga. |

| | | |
|---|---|---|
| Rummell, John | | Buffalo, N. Y. |
| Saunderson, Geo. W., LL.B., A.M. | | Boston, Mass. |
| Stanley, Marion L. | | Boston, Mass. |
| Stephens, Eleanor Gertrude | [Tremont School of Music.] | Durango, Col. |
| Treadwell, Flora Gertrude | [Tremont School of Music.] | Newmarket, N. H. |
| Taylor, Walter P., Ph.D. | | Charlottetown, P.E.I. |
| Walker, Lillian M. | | Galveston, Tex. |
| Wellington, Angie Emeline | | Arlington, Mass. |
| Wentworth, Rev. Geo. S., A.B., A.M. | [Tremont School of Music.] | Keene, N. H. |
| Winship, Nellie S. | | Malden, Mass. |
| Winslow, Harriette H. | | Medford, Mass. |
| Wolcott, Ella | | New York, N.Y. |

JUNIOR CLASS.

| | | |
|---|---|---|
| Anderson, Charles | | N. Woburn, Mass. |
| Barker, Florence Marion | | Malden, Mass. |
| Beck, Sophia | | New York, N. Y. |
| Black, Viola E. | | Elsberry, Mo. |
| Blanchard, Gertrude | | Dorchester, Mass. |
| Blood, Hattie Maria | | Hollis, N. H. |
| Carleton, Helen Elizabeth | | Boston. Mass. |
| Clarke, Emily Ann | | Allston, Mass. |
| Clark, John W. | | Boston, Mass. |
| Cleaves, Fordyce, A.B. | | Boston, Mass. |
| Coe, Clara M. | | Meriden, Conn. |
| Coman, Zelotie A. | | Greenville, R. I. |
| Crawford, E. May | | Boston, Mass. |
| Crossman, Antoinette | | Needham, Mass. |
| Davis, Frank M., LL.B. | | Arlington, Mass. |
| Darrow, Fannie G. | | Boston, Mass. |
| De Pew, Hannah | | Milford, Mass. |
| Dow, Benjamin R., A.B. | | Boston, Mass. |
| Ford, Agnes H. | | Boston, Mass. |
| Ford, Sadie F. | | Dorchester, Mass. |

| | | |
|---|---|---|
| 329 | Gammon, Nettie Maud | Boston, Mass, |
| 330 | Goldthwaite, Lena L. H. | Portland, Me. |
| 331 | Gould, Marshall H. | Cambridge, Mass. |
| 332 | Green, May E | Eastport, Me. |
| 333 | Gunnison, Gertrude M. | Roxbury, Mass. |
| 334 | Hadley, Fannie C. B. | Chicopee Falls, Mass. |
| 335 | Hamblen, Helen | Longwood, Mass. |
| 336 | Hamilton, S. Alice | Medford, Mass. |
| 337 | Hammond, Clara Mabel | South Boston, Mass. |
| 338 | Hill, Evalina Maria | Williamsburg, Mass. |
| 339 | Holt, Nellie M. | Lexington, Mass. |
| 340 | Hutchinson, M. L. | Salem, Mass. |
| 341 | Johnson, Lucy A. | Weymouth, Mass. |
| 342 | Jones, Lottie A. | Milford, Mass. |
| 343 | Kavanagh, Frank E., A.B. | Boston, Mass. |
| 344 | Kendrick, Agnes | Los Angeles, Cal. |
| 345 | Kendrick, Emma | Boston, Mass. |
| 346 | Kidder, Charles W. | Jamaica Plains, Mass. |
| 347 | Kittredge, Ida E. | Roxbury, Mass. [Tremont School of Music.] |
| 348 | Lewis, Anna L. | Waverly, N.Y. |
| 349 | Lewis, Nellie | Boston. Mass. [Tremont School of Music ] |
| 350 | Mansfield, W. A. | Grand Rapids, Mich. |
| 351 | Martin, Isabel M., | Exeter, N. H. |
| 352 | McClearn, Mary A. | Dedham, Mass. |
| 353 | MacRobert, Annie | Boston, Mass. |
| 354 | McIntire, Rev. O. G., A.B., A.M. | Boston, Mass. |
| 355 | Metcalf, Frederic A. | West Newton, Mass. |
| 356 | Minot, Clara M. T. | Roxbury, Mass. |
| 357 | Montgomery, Anna | Denver, Col. |
| 358 | Morse, Tom Eames | Manchester, N. H. |
| 359 | Nickerson, Emma J. | Boston, Mass. Tremont School of Music.] |
| 360 | Noyes, Inez C. | Boston, Mass. |
| 361 | Noyes, William H. Rev., A.B. | Boston, Mass. |
| 362 | Ober, Clara L. | Boston, Mass. [Tremont School of Music.] |

| | | |
|---|---|---|
| 358 | Patten, Sadie J. | Boston, Mass. |
| 359 | Petersen, Olivia H. G. | Boston, Mass. [Tremont School of Music.] |
| 24 | Pike, Winifred A. | Haverhill, Mass. |
| 360 | Reynard, Anna G. | Boston. Mass. [Tremont School of Music.] |
| 361 | Reynolds, Ruth E. | Roxbury, Mass. |
| 362 | Riley, Ida M. | Ames, Ia. |
| 363 | Rogers, Franklin B. | Boston, Mass. |
| 272 | Rowe, Susan F. | Dorchester, Mass. |
| 24 | Sanborn, Helen M. S. | Dorchester, Mass. |
| 364 | Schlegel, Lina E. | Boston, Mass. [Tremont School of Music.] |
| 365 | Scott, Maude A. | Cambridgeport, Mass. |
| 366 | Searcy, W. E. H., Jr. | Griffin, Ga. |
| 367 | Shepard, Emily P. | Dorchester, Mass. |
| 368 | Smith, Addie | Williamsburg, Mass. |
| 369 | Smith, Lilia E. | Chelsea, Mass. |
| 270 | Smith, Edith L. | Worcester, Mass. |
| 370 | Stevens, Sarah R. | Boston, Mass. [Tremont School of Music.] |
| 371 | Stone, Ellen A. | Lexington, Mass. |
| 372 | Stowe, Leroy S. Rev., A.B., Ph.D., B.D., | W. Granby, Conn. |
| 373 | Thomas, Frances F. | Upper Canard, N. S. |
| 374 | Tripp, Walter B. | Cincinnati, O. |
| 375 | Ver Planck, Florence P. | Boston, Mass. |
| 376 | Vroom, Edward | Boston, Mass. |
| 377 | Webb, Mary E. | Salem, Mass. |
| 378 | Woolston, Belle W. | Boston, Mass. |

SATURDAY CLASS.

| | | |
|---|---|---|
| 379 | Alvord, James C., A.B. | Andover, Mass. |
| 380 | Anderson, Carl A., A.B. | Boston, Mass. |
| 381 | Archibald, Andrew W., B.A., B.D. | Andover, Mass. |
| 382 | Barnes, Florence | Somerville, Mass. |
| 383 | Bates, Anna M. | Salem, Mass. |

| | | |
|---|---|---|
| 384 | Bingham, G. W., A.B., A.M. | Derry, N. H. |
| 385 | Buxton, Joseph L. | Milford, Mass. |
| 386 | Chapin, Nellie F. | W. Somerville, Mass. |
| 387 | Civill, Acton T. | Boston Mass. |
| 388 | Cohn, Luona | Milford, Mass. |
| 389 | Cross, Mary A. P. | Boston, Mass. |
| 390 | Dennett, Liford G. | Belmont, Mass. |
| 391 | Fitzpatrick, Annie | Cambridgeport, Mass. |
| 392 | Flitner, May E. | W. Somerville, Mass. |
| 393 | Gill, Gussie | Roxbury, Mass. |
| 394 | Hill, Florence W. | Boston, Mass. |
| 180 | Hines, Frank B. | Windsor, Mo. |
| 395 | Holt, Ada B. | Lexington, Mass. |
| 396 | Hopkins, Belle E. | Wollaston, Mass. |
| 397 | Hurley, Margaret T. | Fall River, Mass. |
| 398 | Hutchinson, Oliver W., A.B., A.M., | Mt. Pleasant, Pa. |
| 367 | Jones, Grace S. | Boston, Mass. |
| 399 | Kenngott, George F., A.B. | Andover, Mass. |
| 191 | Lamprell, Sadie F. | Malden, Mass. |
| 400 | Lawrence, Rev. Ed. A. | Marblehead, Mass. |
| 401 | MacGowan, Henry A., A.B. | Andover, Mass. |
| 402 | Miller, Sara E. | Chelsea, Mass. |
| 403 | Pierce, Sarah E. | Dorchester, Mass. |
| 273 | Sawin, H. C. | Newton Centre, Mass. |
| 404 | Shepherd, Lizzie B. | Cambridgeport, Mass. |
| 405 | Sheldon, Blanche | Hyde Park, Mass. |
| 274 | Shurtleff, E. W. | Boston, Mass. |
| 406 | Spaulding, Hartwell B. | Milford, Mass. |
| 305 | Stratton, Lillian M. | Watertown, Mass. [Tremont School of Music.] |
| 407 | Tobey, Charlotte I. | Gt. Barrington, Mass. [Tremont School of Music.] |
| 408 | Washburn, G. T., A.B., A.M. | Everett, Mass. |
| 409 | Whittier, Albert R., Jr. | Boston, Mass. |

SPECIAL STUDENTS.

| | | |
|---|---|---|
| 410 | Berry, W. F. | Boston, Mass. |
| 139 | Boynton, George B. | Lynn, Mass. |

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|---|---|---|
| 411 | Bradley, Abbie A. | Boston, Mass. |
| 412 | Hayward, Irene | Boston, Mass. |
| 103 | Parker, Mrs. J. A. | Boston, Mass. |
| 413 | Smiley, Lottie M. | Wilton, N. H. |

## Summer Session.

| | | |
|---|---|---|
| 277 | Anthony, Joseph R. J. | Chicago, Ill. |
| 306 | Ayers, Mrs. Alfred B. | Verona, N. Y. |
| 414 | Bailey, Jesse | Woolwich, Me. |
| 170 | Blanchard, Albert E. B., A.B. | W. Farmington, Me. |
| 415 | Brown, Horace F., A.B. | Dorchester, Mass. |
| 174 | Brown, Maud L. | Chelsea, Mass. |
| 318 | Carleton, Helen E. | Boston, Mass. |
| 416 | Eddy, Maverette E. | Boston, Mass. |
| 417 | Emerson, Florence M. G. | Brooklyn, N. Y. |
| 418 | Evans, Mrs. H. G. | Bonham, Tex. |
| 419 | Evans, John L. | Nonantum, Mass. |
| 231 | Fairbanks, Mrs. Fannie S. | Brockton, Mass. |
| 420 | Fiske, Elizabeth H. | Ithaca, N. Y. |
| 264 | Ford, Annie W. | Dorchester, Mass. |
| 421 | Gilmour, Thomas C. | Boston, Mass. |
| 291 | Huntley, Emma M. | Nashua, N. H. |
| 422 | Hutchinson. Elizabeth, | Salem, Mass. |
| 197 | Hurley, Margaret T. | Fall River, Mass. |
| 267 | Jones, Grace S. | Boston, Mass. |
| 423 | Leighton, Fay H. | Petersburg, Va. |
| 424 | Leavens, Julia P. | Chicago, Ill. |
| 154 | Lucas, Minnie P. | Potsdam, N. Y. |
| 425 | MacDermott, Caroline M. | Woonsocket, R. I. |
| 426 | March, Ona L. | Winchester, Mass. |
| 427 | Meholin, Sarah J. | Wheeling, W. Va. |
| 193 | Minot, Clara M. T. | Roxbury, Mass. |
| 428 | Montgomery, Grace | Denver, Col. |
| 429 | Nelson, Roscoe | Putnam, Conn. |

| | | |
|---|---|---|
| 430 | Newton, Mrs. J. C. | Portland, Me. |
| 431 | Osgood, E. S. | N. Cambridge, Mass. |
| 432 | Paine, George E., A.B. | North Anson, Me. |
| 434 | Parks, Agnes W. | Boston, Mass. |
| 435 | Parmalee, Mrs. Wm. L. | Jamaica Plain, Mass. |
| 131 | Parry, Sarah | Boston, Mass. |
| 436 | Patten, Mehetable C. | Boston Highlands, |
| 247 | Phelps, Carrie Berry | Toledo, O. [Mass. |
| 437 | Pratt, I. H. | Boston, Mass. |
| 438 | Richmond, Elizabeth S. | Brockport, N. Y. |
| 276 | Rowe, Susan F. | Dorchester, Mass. |
| 249 | Saunderson, George W., LL.B. | Boston, Mass. |
| 439 | Santikian, Hovhannes K. | Andover, Mass. |
| 440 | Sheldon, N. Louise, B.S. | West Newbury, Mass. |
| 441 | Smith, Jennie O. | Boston, Mass. |
| 442 | Spencer, Martha P. | Emporia, Kan. [Tremont School of Music.] |
| 310 | Stephens, Eleanor G. | Durango, Col. |
| 443 | Stevens, Mrs. L. A. W. | Coldwater, Mich. |
| 444 | White, Herbert J. | Wakefield, Mass. |
| 445 | Wood, Josiah A. | Lowell, Mass. |

No record is kept of private pupils. Between 300 and 400 pupils have come under the instruction of the teachers of this institution during the past year, not including regular students of this college.

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